

CLEVELAND ART



COVER

He was meant for all**things to meet** 2022. Amy

Sherald (American, b. 1973).

Oil on linen; 137.5 x 109.4 x

6.4 cm. Leonard C. Hanna

Jr. Fund, 2023.5. © Amy

Sherald. Courtesy the artist

and Hauser & Wirth

Dear Members,

The Fine Arts Garden is in full bloom, a welcome sign that spring has arrived. I invite you to venture around the lagoon and explore the Smith Family Gateway, as well as to head inside the museum to enjoy an exciting slate of new exhibitions and programs.

The season began with the inauguration of the wonderful exhibition *Egyptomania: Fashion's Conflicted Obsession*. On view in the Arlene M. and Arthur S. Holden Textile Gallery (234) and in the gallery of Egyptian art (107), the show highlights some 50 works, presented through the lens of global haute couture, providing a layered and provocative experience. Read more about the show with Darnell-Jamal Lisby, assistant curator of fashion, starting on page 4.

I am also very pleased to introduce a new exhibition of photographs, *Raja Deen Dayal: The King of Indian Photographers*. In 2016, the museum acquired 37 photographs made by Raja Deen Dayal (1844–1905), hailed as the first great Indian photographer. Visually striking, seductively charming, and highly informative, these photographs and related historical objects offer new insights into the early career of India's most important 19th-century photographer. Learn more from the show's co-curator, Barbara Tannenbaum, curator of photography and chair of prints, drawings, and photographs, on pages 10–11.

We also look forward to three noteworthy shows over the summer. On June 11, we inaugurate *A Splendid Land: Paintings from Royal Udaipur*. With dazzling paintings on paper and cloth—many on view for the first time—*A Splendid Land* reveals how artists visualized emotions, depicted places, celebrated water resources, and fostered personal bonds over 200 years in the rapidly changing political and cultural landscapes of early modern South Asia. Sonya Rhie Mace, the George P. Bickford Curator of Indian and Southeast Asian Art, previews this show on pages 8–9.

July marks the opening of *Love Gardens / Forbidden Fruit*. The 60 prints and drawings on view span the late medieval through the Renaissance periods and are assembled entirely from the CMA's collection. Ranging from courtly love gardens to the biblical deluge, these works highlight humankind's fraught but interdependent relationship with the natural world. Find out more about the show from Emily J. Peters, curator of prints and drawings, on pages 12–13.

Rounding out the summer is a focus exhibition on Japanese ceramics from the studio of Seifū Yohei. Learn more about the show and the incredibly generous collectors who donated the works of art from Sinéad Vilbar, Janice Hammond and Edward Hemmelgarn Curator of Japanese Art, starting on page 14.

Later in this issue, you will have the opportunity to meet our new assistant curator of European paintings and sculpture, 1500–1800, Alexander J. Noelle. Finally, I am delighted to inform you that Parade the Circle will return on June 10, 2023, after a two-year hiatus. Thank you for your continued support and great generosity toward the CMA.

With appreciation,



William M. Griswold
Director and President

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Egyptomania

Fashion and the funeral

Darnell-Jamal Lisby

Assistant Curator of Fashion

EXHIBITION

Egyptomania: Fashion's Conflicted Obsession

Through January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107

OPPOSITE

Ensemble, Spring 2019

2019. Balmain (France, est. 1945). Olivier Rousteing (French, b. 1985). Polyamide, gauze, and embroidered pearls. Image courtesy of Balmain. © Balmain. Photo: Monica Feudi

BELOW

Mummy Linen (detail), c. 1540–1296 BCE. Egypt, New Kingdom, Dynasty 18. Linen; 289.6 x 65.4 cm. Charles W. Harkness Endowment Fund, 1921.1026

Since the 1800s, Egyptomania—the fascination with ancient Egyptian culture most often expressed in art and architecture—has also permeated fashion. The discovery of Pharaoh Tutankhamun's tomb in 1922 led to Egyptian-influenced creations in couture fashions and luxury accessories over the following two decades. That period laid the foundation for the plethora of contemporary collections by fashion houses, such as Balmain and Dior, that have been inspired by ancient Egyptian art and artifacts. A number of these contemporary designs are on view now in *Egyptomania: Fashion's Conflicted Obsession*.

Curiously, ancient Egyptian funeral practices have been a primary influence on Egyptomania in fashion history. Why? Because fashion creatives often looked to scholarly Egyptological research, a large portion of which is grounded in the study of funerary objects and tombs. Mummification was one of the most significant practices in ancient Egyptian culture: it celebrated the lives of the deceased and prepared them for their journey in the afterlife, or *Duat*. This journey subjected them to a series of trials that culminated in their sentencing in the Hall of Judgment. There, the hearts of the deceased, the only organ left in the body during the mummification process, were weighed to determine the purity of their lives.

Egyptomania includes contemporary fashions and accessories that demonstrate how fashion houses borrowed from the objects used in mummification, such as linen to wrap the bodies, coffins, canopic jars, and amulets. In the textile gallery are

two fashions by Olivier Rousteing for the Balmain spring 2019 collection. He designed this collection on the heels of having produced several ancient Egyptian-inspired costumes for Beyoncé's 2018 Coachella performance. Importantly, Rousteing is based in Paris, home of the Louvre Museum. The Louvre possesses one of the largest ancient Egyptian collections outside of Egypt, mainly due to Napoleon's campaigns in the region from 1798 to 1801 and the study of Egypt in the following centuries.

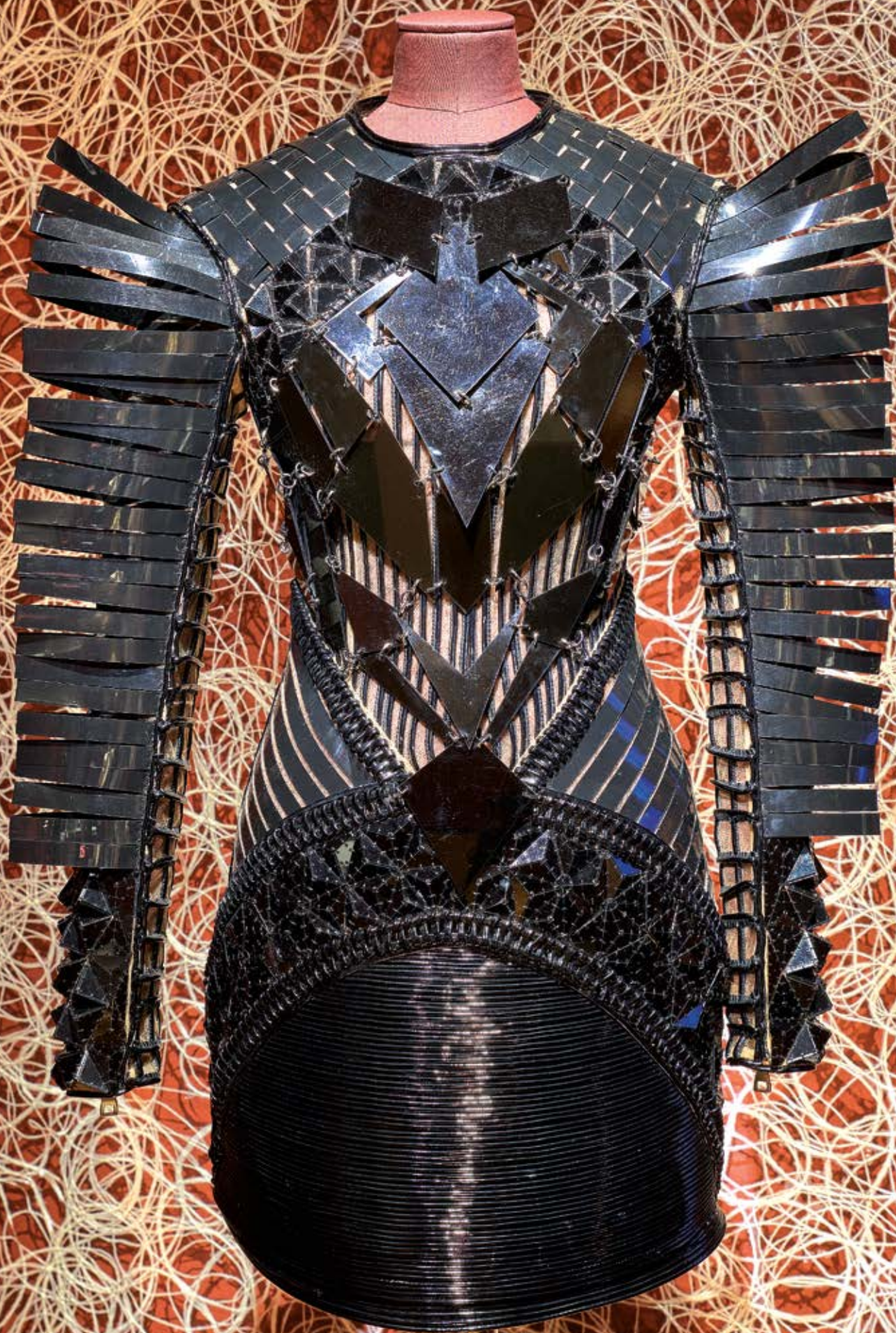
One of Rousteing's designs for the spring 2019 Balmain collection, an ensemble composed of a top and a skirt, incorporates distressed gauze to create a silhouette, abstractly interpreting the tattered nature in which most mummified, linen-wrapped bodies are found because of natural decomposition. Essentially, Rousteing balanced fashion with function, using gauze as a decorative element and simultaneously as the physical framework of the design.

To help tease out the connection between the visual appearance of ancient mummy linen and Rousteing's design, a mummy linen produced during the New Kingdom period from the Cleveland Museum of Art's Egyptian collection is shown next to the ensemble. Linen, which is made from flax, was an essential textile in ancient Egyptian life from birth to death. Flax was harvested at various points of the year, depending on its desired end use. When the flax was a yellow color, it was strong enough to be transformed into linen. After harvesting, the flax went through several combing and soaking techniques and was beaten to create thread, which was spun and woven into the final sheet of linen. Every ancient Egyptian—whether aristocratic or working class—wore linen and was buried in it.

Another source of inspiration for contemporary designers has been the *Nemes* headpiece, found on depictions of pharaohs in monuments and on two-dimensional illustrations of their likenesses, as well as on their funerary masks. Although technically not considered crowns, Nemes are seen only on depictions of pharaohs. The headpiece









has three sides, with two decorative flaps that hang in front on each side of the face. The third side is tied and hangs at the back of the head. In life, Nemes were made from striped or crimped linen, hence their striped depictions in art. Most famously, Pharaoh Tut's death mask vividly depicts the Nemes headpiece as stripes of gold contrasted with blue mineral lapis lazuli.

On the front above the forehead region of the headpiece, in life and art, was a uraeus, or cobra, representing the goddess Wadjet, a protective deity of pharaohs. The Nemes on Tut's death mask includes a vulture next to the cobra, signifying the goddess Nekhbet, another protective deity of pharaohs. In *Egyptomania* is the *Statue of Amenemhat III*, a pharaoh during dynasty 12 of the Middle Kingdom of ancient Egypt. He is shown wearing a Nemes; the head of the cobra at the top is missing, but the tail is intact.

In this exhibition, two outfits reflect the Nemes's influence. Glistening opposite the white Balmain ensemble is a black, sequin-embroidered Balmain dress with polyamide piping triangularly extending from its sleeves, echoing the Nemes silhouette. The second outfit is the golden crepe and tulle *Cyra* gown by Egyptian-born, Dubai-based designer Yasmine Yeya for her eponymous label Maison Yeya. The garment has a cape with a striped pattern, alluding to the striped essence of the Nemes. All things considered, the Nemes is a highly accessible way for designers to connect their ancient Egyptian inspiration to general audiences.

These examples are only a few of many that illuminate how ancient Egyptian funerary objects and processes have led to dynamic fashion designs that challenge the imagination while celebrating a culture that is the bedrock of many societies across history and today. We welcome you to *Egyptomania: Fashion's Conflicted Obsession* to make those connections and contemplate the legacy of ancient Egypt through fashion.

OPPOSITE

Dress, Spring 2019 2019. Balmain. Olivier Rousteing. Polyamide, piping, and sequins. Image courtesy of Balmain. © Balmain. Photo: Monica Feudi

LEFT

Statue of Amenemhat III c. 1859–1814 BCE. Egypt, Middle Kingdom, Dynasty 12 (1800–1801 BCE), reign of Amenemhat III. Granodiorite; 51.2 x 19.8 x 18.4 cm. Purchase from the J. H. Wade Fund, 1960.56

Generous support of *Egyptomania: Fashion's Conflicted Obsession* is provided by Maison Yeya. Additional support is provided by the Textile Art Alliance.

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The Power of Pleasure

Indian court paintings indulge the senses

Sonya Rhie Mace

George P. Bickford Curator
of Indian and Southeast
Asian Art

EXHIBITION

**A Splendid Land:
Paintings from Royal
Udaipur**

June 11–September 10,
2023

The Kelvin and Eleanor
Smith Foundation
Exhibition Gallery

**Udaipur visit of
American First Lady
Ms. Jacqueline Kennedy**

1962. Udaipur. Gelatin
silver print; 24.5 x 29.3 cm.
The City Palace Museum,
Udaipur, 2009.09.0297



At the height of springtime, on March 16, 1962, America's First Lady, Jacqueline Kennedy, arrived in Udaipur, the capital of Mewar in India's north-western state of Rajasthan. A photograph in the exhibition *A Splendid Land* shows the First Lady in a boat with her sister, Princess Lee Radziwill of Poland, and members of the Mewar royal family, with picturesque hills in the background. That Udaipur was included in Ms. Kennedy's short official tour of India speaks to the timeless power of pleasure in diplomacy—a power the rulers of Udaipur understood well. They created in their semiarid mountainous kingdom a paradisaical landscape replete with man-made lakes, sprawling hunting grounds, and gleaming architectural spaces that both attracted political allies and provided outward proof of their rulers' righteousness and success.

The destination of the First Lady and her party was Jagmandir, an island palace that seems to float magically in a lake at the heart of Udaipur. Nearly two centuries before this visit, in early April 1767, the Maharana ("great king") Ari Singh II (r. 1761–73) took the same trip across the lake, as commemorated in the painting *Maharana Ari Singh II enjoying Jagmandir*. This expansive painting was created using the painstaking techniques and precious materials of miniatures that were being made throughout much of India, but artists in 1700s Udaipur used them in a new way: to offer cinematic pleasures.

In the painting, time luxuriously unfolds across gardens and courtyards. Musicians fill the air with rousing sounds that mingle with the scent of pomegranate and vernal blooms. The Maharana himself, recognizable by the solar nimbus behind



**Maharana Ari Singh II
enjoying Jagmandir**

c. 1767. Attributed to
Jiva (Indian, active mid-
1700s) and others. Opaque
watercolor and gold on
paper; 66.9 x 122.5 cm.
The City Palace Museum,
Udaipur, 2011.18.0037

his head, appears in six sumptuous spaces: strolling through the wooded garden at the top, meandering around a pool at the left, resting in a crimson tent, enjoying the walkways across a water court, shooting fish at the lower left, and watching the crocodiles' feeding time at the lower right. In every scene, his beloved is by his side, and gorgeously dressed women carry his sword and shield, his royal parasol, his royal standard, a mirror, and his hookah; others tend the gardens, play music, sing, dance, and work the water wheels that irrigate the pools. At the right, nobles and guests play parcheesi in a grape arbor and gather to enjoy conversation, while servants bring brass vessels of food and drink. The depiction of one day's activities is a microcosm of an idyll, confirmation of the prosperity and abundance of the land.

Twenty of the 50 works are on loan from the City Palace Museum of Udaipur, and most have never been on public view prior to this exhibition tour. Since their creation, these treasures in the collection of the Maharanas of Mewar were only brought out for gatherings of connoisseurs or the arrival of diplomats. They functioned to cement friendships by memorializing shared events and to inspire awe by evoking emotions associated with moments of remarkable wonder, joy, and thrill. Accompanied by an ambient soundscape created by artist and filmmaker Amit Dutta, the paintings exuberantly show us the Maharanas' world of lake palaces, the City Palace, the royal hunting grounds, and, having passed through the monsoon rains, heaven on earth in Udaipur.

A Splendid Land: Paintings from Royal Udaipur is organized by the Smithsonian's National Museum of Asian Art, in collaboration with the City Palace Museum, Udaipur, administered by the Maharana of Mewar Charitable Foundation.

A Splendid Land: Paintings from Royal Udaipur is made possible with support from Anne T. and Donald F. Palmer.

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The Photos of Raja Deen Dayal

The first great Indian photographer

Barbara Tannenbaum

Curator of Photography and
Chair of Prints, Drawings,
and Photographs

EXHIBITION

**Raja Deen Dayal:
The King of Indian
Photographers**

Through August 13, 2023

Mark Schwartz and
Bettina Katz Photography
Galleries | Gallery 230

Mrs. and Miss Lyall,

Simla c. 1885–87. Raja Deen
Dayal (Indian, 1844–1905).

Albumen print; 19.9 x 27 cm.
Purchase from the J. H. Wade
Fund, 2016.266.7



In 2016, the museum acquired 37 photographs by Raja Deen Dayal (1844–1905), hailed as the first great Indian photographer. These images, which show the British ruling elite in India and two boy maharajas and their nobles, had all once been part of a single photo album. Popular from the 1850s until the spread of digital photography in the 1990s, photo albums are precious mementos of a time or place. They served as status symbols and objects that defined one's identity for future generations.

The album in question had been ordered from the photographer's studio around 1888, probably by a male British official serving in or visiting India in late 1887 or 1888. This exhibition marks the United States debut of these rare, early photographs by Deen Dayal. On display alongside them are historical Indian paintings and luxurious textiles, clothing, and jewelry from the museum's collection that help bring the photographs to life.

The client would have chosen which images he wanted in the volume, and he seems to have greatly favored portraits. Captions elegantly handwritten in English on the mounts identify the subjects. Most of the prints came from Deen Dayal's stock images—an archive of depictions of meaningful sites, important occasions, and significant people that was essential to running a profitable studio. Nonetheless, it is likely that the purchaser of the album met many of the British individuals he selected—perhaps had tea or dinner at their homes—and spent time at a number of the locales depicted. If the visitor was on official business, he may even have been received at the courts of these maharajas. After all, this album was a souvenir of his time in India, something to jog his own memory in the future and to pass down the story of his glorious adventure in India to later generations.

How personal were this man's connections with the sitters? A young woman identified as Miss Lyall

His Highness Maharaja of Rewa c. 1885–87. Raja Deen Dayal. Albumen print; 26.7 x 20.3 cm. Purchase from the J. H. Wade Fund, 2016.266.17

Raja Deen Dayal: The King of Indian Photographers is made possible with support from Raj and Karen Aggarwal and Anne T. and Donald F. Palmer.

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appears in three different photographs and a Mrs. Lyall (most likely a sister-in-law but possibly a mother) in two of them. Was the album commissioned by someone courting Miss Lyall, perhaps even her future husband? We may never know, even though we can track the biographies of many of the British sitters and of the two 10-year-old maharajas, both of whom remained on the throne for almost 40 years.

What do these images, taken 135 years ago by an Indian whose business relied heavily on a British clientele, suggest about the British colonists and the Indian people over whom they ruled? Deen Dayal portrayed how the British brought England

with them to India and, in a number of pictures, the Indian servants who supported that colonial lifestyle. These servants are never identified or even referred to in the captions. We see them posing alongside the British horses and dogs they walk, feed, and groom; hovering in the background at a picnic ready to offer more food; and standing at attention behind British carriages.

Visually striking, seductively charming, and providing much food for thought, Deen Dayal's photographs and the related Indian art objects offer new insights into the early career of India's most important historic photographer and into British and Indian life in late 19th-century India.

Love Gardens / Forbidden Fruit

Nature and landscape before 1600

Emily J. Peters

Curator of Prints and Drawings

EXHIBITION

Love Gardens / Forbidden Fruit

July 2–October 29, 2023

James and Hanna Bartlett
Prints and Drawings
Gallery | Gallery 101



ABOVE LEFT

The Garden of Love (Large Plate) c. 1465.

Master ES (German, active c. 1450–67). Engraving; 23.5 x 15.8 cm. John L. Severance Fund, 1993.161

ABOVE RIGHT

Adam and Eve in Paradise (detail), 1509.

Lucas Cranach (German, 1472–1553). Woodcut; 33.5 x 23 cm. Gift of Ralph King, 1925.115

As Cleveland comes into bloom this summer, a new exhibition explores how symbols derived from nature—flowers, fruits, animals, trees, and the landscape itself—shaped the meaning of many prints and drawings made before 1600. *Love Gardens / Forbidden Fruit* features highlights of the CMA's extraordinary print collection with subjects ranging from the Garden of Eden and courtly love gardens to allegorical tales that take place in the inhospitable wilderness. Renaissance artists based their symbols on biblical, devotional, and classical texts but also increasingly made images from direct observation. Today, we can often identify the exact species of plants and animals featured in many works in the exhibition.

The Garden of Eden, or paradise, was the archetypal landscape for the Renaissance artist, with its layered symbolism of love, virtue, sexuality, and human sin. According to Genesis, it was in Eden that Adam and Eve gave into temptation by eating

the forbidden fruit—portrayed variously by artists as an apple, a pear, or a quince—staining their descendants with original sin. Both the tree of knowledge and the tree of life were potent symbols, and animals, too, gained symbolic meaning: for example, the serpent became linked with the devil. Artists, such as Lucas Cranach, added animals associated with human temperaments (personality types) to emphasize how the balance in Eden was to be disrupted after the fall. Cranach also added the coats of arms of his patron, Frederick, Elector of Saxony (1463–1525), as if to suggest his possession of the lands of paradise.

Gardens and their lush contents had additional associations beyond Eden. Devotional literature placed the Virgin Mary in a garden with a variety of herbal and botanical symbols that characterized her virginity, chastity, and fertility. Such symbols could operate in the secular realm as well. The love garden was another conceit of the period, taken

Knight, Death, and the Devil 1513. Albrecht Dürer (German, 1471–1528). Engraving; 24.4 x 19 cm. Elisabeth Severance Prentiss Collection and Leonard C. Hanna Jr. Fund by exchange, 1965.231

from courtly French lyrical (or troubadour) poetry that describes an idyllic realm of music, feasting, and games, where women inspired dedicated service from their admirers. Artists portrayed such realms as virtuous but also as potentially lustful; some ambiguity is present in the Master ES's rare engraving featuring several couples, a fool, and a traveling musician feasting in a garden.

The antithesis of the garden was the wilderness, another popular theme. In the Renaissance, places removed from civilization and human control held the possibility for dangerous as well as uplifting religious experiences. The wilderness was also a potent metaphor for the journey of human life.



Stories, myths, devotional texts, and images evoked a wilderness setting, staging a choice between the easy and difficult paths of life. Albrecht Dürer delved into this territory in his masterful *Knight, Death, and the Devil*, featuring a knight who resolutely passes through a deep forest—ignoring a devil and the personified Death—in the company of his faithful dog.

In the 1520s, some artists began to make landscape scenes without narrative or other subject matter. The first such “pure” landscapes appeared in Germany, where the rediscovery of the first-century Roman historian Tacitus’s *Germania* (published in Nuremberg in 1473) inspired reflection on the unique beauty of the northern landscape, particularly its untamed, forested wilderness. Early drawn and etched landscapes by Wolfgang Huber and Albrecht Altdorfer launched a group of artists who made images of the majestic forests of the Danube river valley where they lived.

Etching was especially important to the development of landscapes in Germany and elsewhere: akin to drawing, it captured the spontaneous feeling of nature with a variety of textures, from deeply wooded interiors to distant cities. Indeed, if landscape painting is today associated with vibrant color, it was primarily via black-and-white graphic media that ideas about nature and landscape spread throughout Europe during the Renaissance. Both prints and drawings informed works in other media—paintings, sculpture, and decorative arts—for centuries and provided the foundation for the independent genre of landscape that emerged later.

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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Colors of Kyoto

Modern ceramics of Japan

Sinéad Vilbar

Janice Hammond and
Edward Hemmelgarn
Curator of Japanese Art

EXHIBITION

**Colors of Kyoto: The
Seifū Yohei Ceramic
Studio**

August 19, 2023–March
10, 2024

Julia and Larry Pollock
Focus Gallery | Gallery
010



ABOVE

Tea Set with Chinese Landscapes 1893–1914.

Seifū Yohei III (Japanese, 1851–1914). Tea set with teapot, water cooler, and five cups; porcelain with underglaze blue; teapot: h. with lid 9.2 cm. Gift of James and Christine Heusinger, 2022.171

OPPOSITE

Vase with Peonies

1900–1914. Seifū Yohei III. Porcelain with molded and carved design and pink-infused cream glaze; h. 17.8 cm. Gift of James and Christine Heusinger, 2022.198

Seifū Yohei III (清風與平) (1851–1914) was a leading ceramist of Japan's Meiji period (1868–1912). This Kyoto-based artist had a focus on producing subtle color and surface design effects in porcelain. He had a deep interest in Chinese-style tea, known as *sencha* in Japan, and literati culture—that of bibliophiles with a penchant for artistry and intellectual exchange. Seifū, pronounced “say-foo,” is written with two ideographs that together mean “pure wind.” The name was likely bestowed upon the first Seifū—Seifū Yohei I (1801–1861) by his mentor, Nin’ami Dōhachi (1783–1855), an artist renowned for his ceramics made for *sencha*. It derives from a poem by Lu Tong (d. 835) that describes the relationship of a freethinker to imbibing tea. Figures pursuing the untrammelled life suggested in this ancient poem appear in underglaze blue landscapes painted on tea sets by Yohei I and later generations of the Seifū studio.

Thanks to a generous gift from James and Christine Heusinger in December 2022, visitors get to experience works by five generations of the Seifū studio installed in the Pollock Focus Gallery this August through next March.

My first close encounter with Seifū Yohei III, the most famous member of the studio, took place in 2014, the year of his 163rd death anniversary, when *Remaking Tradition: Modern Art of Japan from the Tokyo National Museum* went on view in the Kelvin and Eleanor Smith Foundation Exhibition Hall. I have since then been on a sharp learning curve, the results of which I hope to share in the upcoming exhibition. One of the works we installed in 2014, a large, creamy white vase with a design of chrysanthemums and butterflies by Yohei III, went on to be designated Important Cultural Property by the Japanese government in 2017. I found the piece intriguing because it was so understated in comparison with another in the show by Yohei III's contemporary, ceramist Miyagawa (Makuzu) Kōzan (1842–1916), that features a huge, lifelike model of a crab. I placed the two opposite one another just beyond the portal into the final room of that exhibition. To the left was the enormous crab lurching across a stoneware jar dripping with glaze, clamoring for attention, and to the right, Yohei III's self-contained, elegant garden on an ovoid porcelain form. Beyond the two, I put a



RIGHT

Sweets Bowl with Plum

Tree 1914–46. Seifū Yohei IV (Japanese, 1871–1951).

Porcelain with underglaze color and blue glaze;

h. 11.5 cm. Gift of James and Christine Heusinger, 2022.242

BELOW

Installation view

of Remaking Tradition:

Modern Art of Japan from the Tokyo National Museum

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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.



very different work by Kōzan, a later one in which he engaged wholeheartedly with Chinese Qing-dynasty (1644–1911) porcelain designs with bold colors and overglaze enamels, as did Yohei III's successor, Seifū Yohei IV (1871–1951).

That story is one of a tension between different ambitions, which we can continue to explore through the works gifted by the Heusingers. On the one hand, the aesthetics of Japanese tea, or chanoyu, ended up paired with sculptural forms in a manner that appealed to the European export market in some of Kōzan's work. At the same time, access to Qing-dynasty works once restricted to use in China's imperial court flowed into the international market as the dynasty collapsed, reigniting Japan's long-standing reverence for Chinese

ceramics even as it turned to expansionism into China. Yohei III, however, was largely unconcerned with market forces and trends, despite his elevation in 1893 to the ranks of the Imperial Household Artists, a forerunner of today's "Living National Treasure" system. He was the first ceramist to be granted the title, even though he was junior to the second—Kōzan. Yohei III's primary interest was in his craft, and his toughest critic was himself.

In a subtle, elegant vase from the Heusingers' collection, for example, he was still exploring peonies and butterflies—this time, he hid the butterflies around the other side of the vase, so you cannot catch the whole idea with a glance. He played with an ivory clay base paired with a pink-infused, translucent, creamy glaze over slightly raised forms with incised details. Yohei III connected intimately with the concept of *utsushi*, or copying with iterative, minute, variations, that permits exhaustive explorations of a concept. With this exhibition, we can move from an overview of the art of modern Japan to a close-up view of how one studio, grounded firmly in Japan's cultural capital, interpreted what it meant to become modern through the medium of clay and the minerals of glazes.



Given by the Heusingers

Works from the Seifū Yohei studio

The Heusingers in front of *Season of hope and courage; Myosotis sylvatica* (woodland perennial); common name, *forget-me-not* by Maggie Denk-Leigh, associate professor and printmaking department chair at the Cleveland Institute of Art



PHOTO COURTESY OF THE HEUSINGERS

James and Christine Heusinger's gift to the museum is one of the finest collections of work by Seifū Yohei III and other generations of the Seifū Yohei studio that can be found outside of Japan. Theirs is a story of generosity, long-lasting relationships, and decades of museum membership.

When did you first become involved with the Cleveland Museum of Art?

We became regularly involved when Robert Bergman was the director in the 1990s. We became members around that time and joined the Print Club of Cleveland. Each time we come back to the museum, we become more and more interested in what is going on and have upgraded our membership several times over the years. We just love it.

Tell us about your interest in Japanese art and how you started collecting the work of Seifū Yohei III.

In the late 1970s, we lived in Buffalo and began to take an interest in Asian art after trips to Toronto. Artworks such as ivory carvings piqued our interest, and eventually, we began to collect Japanese ceramics as well as prints. Through a string of connections and friendships, a dealer reached out to us with a piece of Yohei III pottery, and gradually, various dealers helped us expand our collection. We traveled to England to visit new friends who were art experts and ultimately connected with Edward Kawanabe, who became the key person helping us collect. Our relationships were the driving force to building a beautiful collection.

What about Yohei III's artwork resonates with you personally?

The first time I [Jim] saw one of his pieces, it just grabbed me. I couldn't believe it. It was so ethereal, so special, so different. I was stunned. Yohei III was the first ceramist to be named an Imperial Household Artist, designated by the emperor of Japan in 1893, and is considered the premier ceramist of his period. He was noted for perfection in his work. He wouldn't export his ceramics, like other artists of his time, so his work was not collected in the same way other Japanese artists' was. He was known for unusual and rare glazes. One of the pieces we gifted to the CMA is finished with what may be a colloidal gold glaze, which is a glaze of his invention and very rare.

What do you hope this generous gift will contribute to the CMA?

Because the Seifū studio did not focus on supplying the export market, Yohei III's work has been less known outside of Japan. Even within Japan, scholarship on the studio has been limited, as few works are in public collections. By collecting the way we did, we sort of rediscovered Yohei III, and it's opened the door for scholars. And over the years, we have quite literally opened the doors of our home to let people study our collection! We hope that our gift will enhance the CMA's permanent collection and further strengthen the scholarship around Yohei III.

Exhibitions through August 2023

Members see all ticketed exhibitions FREE

Nineteenth-Century French Drawings from the Cleveland Museum of Art

Through June 11, 2023

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

In 19th-century France, drawing expanded from artistic training to an independent medium. Works on paper by Jean-Auguste-Dominique Ingres, Edgar Degas, and Henri de Toulouse-Lautrec have been a cornerstone of the CMA's collection since its earliest days. This exhibition presents long-standing highlights and recent acquisitions.

Riemenschneider and Late Medieval Alabaster

Through July 23, 2023

Julia and Larry Pollock Focus Gallery | Gallery 010

Tilman Riemenschneider's *Saint Jerome and the Lion*, made of alabaster, is one of the masterpieces of the CMA's medieval collection. The exhibition also explores its counterpart, a Virgin Mary sculpture from the Louvre in Paris, and the importance of alabaster as a precious material for 15th-century sculpture through selected loans from North American collections.

Raja Deen Dayal: The King of Indian Photographers

Through August 13, 2023

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Raja Deen Dayal, India's first great photographer, depicts the British colonial elite and two child maharajahs in 1885–87. Paintings, textiles, and jewelry immerse viewers in the opulent era.

Egyptomania: Fashion's Conflicted Obsession

Through January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107

Egyptomania: Fashion's Conflicted Obsession is an exploration of contemporary fashion's artistic interpretation of ancient Egyptian art and culture, continuing the historical tradition of forming audiences' understanding about the ancient culture.

A Splendid Land: Paintings from Royal Udaipur

June 11–September 10, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

With dazzling paintings—many on public view for the first time—*A Splendid Land* reveals how around 1700, artists in Udaipur (a court in northwest India) visualized emotions, depicted places, celebrated water resources, and fostered personal bonds in the rapidly changing political and cultural landscapes of early modern South Asia.

Love Gardens / Forbidden Fruit

July 2–October 29, 2023

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Love Gardens / Forbidden Fruit explores the natural world in artworks before landscape was an independent genre in European art. Through works on paper from about 1460 to 1600, it traces the symbolic significance of nature in religious and secular contexts, ending with a group of rare prints from Germany and the Netherlands considered the inception of pure landscape as a genre in Europe.

Colors of Kyoto: The Seifū Yohei Ceramic Studio

August 19, 2023–March 10, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition debuts recent gifts to the museum by the Seifū studio of ceramists in Japan's Meiji, Taishō, and early Shōwa periods (1868–1989). It features around 100 works from the Kyoto-based studio that reflect the artists' engagement with Chinese forms and techniques, as well as tea culture, which brought Japanese porcelain into the modern era as Western culture left a major mark in Japan.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Braher, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, and Margaret and Loyal Wilson.



Scarab Brooch 1924.

Cartier London (France, est. 1847). Gold, platinum, blue Egyptian faience, diamonds, emeralds, smoky quartz, enamel; 5 x 13 x 2 cm. Courtesy of Cartier. Photo: Vincent Wulveryck, Collection Cartier. © Cartier



Permanent Collection Installations

Modern Japan

Through June 18, 2023

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Acquisitions and gifts since 2020 have expanded the CMA's range of modern Japanese art in the areas of paintings, prints, and textiles, some of which are on view for the first time.

Arts of Africa: Gallery Rotation

Through July 2, 2023

Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 20th-century works from northern, southern, and western Africa are on view. The first inclusion of a northern African artist in this space, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

The Medieval Top Seller: The Book of Hours

Through July 30, 2023

Gallery 115

Devotional books of daily and special occasion prayers, books of hours were ubiquitous in the Middle Ages. Primarily for laypeople, these precious volumes are windows into the medieval world and their original owners' lives.

Shelly Silver: Girls / Museum

Through July 30, 2023

Gallery 224B

Girls / Museum, led by girls aged 7 to 19, explores the collection of the Museum der bildenden Künste Leipzig in Germany. The guides interpret depictions of women, including mothers, muses, sex workers, and religious figures, all created by male artists. The film questions the practice of museum display itself, drawing attention to the constructed nature of museum collections.

Imagining Rama's Journey

Through September 17, 2023

Gallery 242B

Experience the story of India's epic *Ramayana* through scenes interpreted by artists from 1605 to 2021. The paintings, in many styles, reveal the potent place of the *Ramayana* in the context of courtly connoisseurship and diplomacy, devotional pilgrimage sites, merchant-class entertainment, and a journey of self-discovery.

Contemporary Installation

Through September 25, 2023

Toby's Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Galleries 229A–C

This installation in the contemporary galleries features recent acquisitions, including Rashid Johnson's *Standing Broken Men* and Kambui Olujimi's *Italo* as well as works by Chris Ofili, Olga de Amaral, Elias Sime, and others.

Material and Immaterial in Korean Modern and Contemporary Art

Through October 22, 2023

Korea Foundation Gallery | Gallery 236

This display explores Korean modern and contemporary artists' philosophies and attitudes toward materiality, process, and methods to express Korea's complex history during those periods. Discussed are issues of gender, oppression, and inequity and South Korea's postwar dictatorship in the '70s and '80s.

When Salt Was Gold: Yangzhou—City of Riches and Art

Through November 5, 2023

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

This installation presents paintings by 18th-century artists from Yangzhou that reflect the taste of the new merchant class who dominated the cultural life of the city that paved the way to modernity.

Native North America Textiles

Through December 3, 2023

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

Ancient Andean Textiles

Through December 3, 2023

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. White cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

Animals in the Art of Japan

June 24–December 10, 2023

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Each culture offers unique perspectives on humans' connection to animals. Enjoy highlights from the history of representing the feathered, finned, and furry residents of the worlds of sea, land, and sky in Japan.

Liturgical Textiles from Late Medieval Germany

August 11, 2023–August 2024

Gallery 115

The CMA holds an outstanding collection of medieval textiles from German-speaking countries, which were mainly used in church liturgy. On display for the first time is a unique embroidery of the Christ child picking flowers, created around 1430 in southern Germany. This will be juxtaposed with an alabaster baby Jesus on loan from the Museum of Fine Arts, Boston.

White Sake (白酒図)
(detail), c. 1934. Tateishi
Harumi (立石 春美)
(Japanese, 1908–1994).
Shōwa period (1926–89).
Hanging scroll; ink,
color, and gold on paper;
painting: 174.9 x 101.6 cm.
John L. Severance Fund,
2022.44



Parade the Circle Returns

Welcoming back the beloved celebration

Stefanie Lima Taub

Director of Community Arts



On Saturday, June 10, 2023, at noon, Parade the Circle, the Cleveland Museum of Art's beloved art parade inspired by celebration arts worldwide, will return to Wade Oval with lively sounds and colors, innovative costumes, handmade masks, giant puppets, and inventive floats. Magnificent art pieces created by artists, families, schools, and community groups from Greater Cleveland and beyond will delight participants and attendees alike.

New this year, lead artist Héctor Castellanos Lara has been guiding the artistic vision for the parade and inspiring artists and community members at workshops held at the CMA's Community Arts Center and at the parade tent by the museum. Originally from Guatemala, Castellanos Lara has called Cleveland his home for more than 30 years, sharing his passion for art and cultural expression with the Cleveland community.

This year's Parade the Circle theme is TRANSFORMATION (Dragonfly/Libélula). "As we strive to regain normalcy after the pandemic," Castellanos Lara said, "we are all looking for a positive moment of transformation. We need a formula to bring us together again. One of hope, change, new beginnings, prosperity—a new way to celebrate life. Like the transformation of a dragonfly, or *libélula*, we all need change in our lives to grow, self-reflect, and adapt to any environment or circumstance we may face." The theme is meant

to inspire everyone to make the most out of each moment in life. Parade participants have used the theme to create floats, puppets, costumes, and performances, symbolizing change in any way they see fit.

Many know Parade the Circle as an event that brings larger-than-life puppets and floats to thousands of people on Wade Oval on the second Saturday in June, but planning for the parade begins much earlier. Artists and community members begin dreaming and planning their entries while snow is on the ground, and then throughout the spring, they work side by side to realize their visions. The transformation from idea to art is glorious to observe, and the return of Parade the Circle this June will usher in a welcomed chance to again celebrate beauty, life, and art.

Visit cma.org/parade for more information about the event, registration, and volunteer needs on the day of the parade. Parade the Circle begins at noon from the Cleveland Museum of Art and will proceed in a counterclockwise direction around Wade Oval, finishing at the art museum. From 11:00 a.m. to 4:00 p.m., visitors are invited to participate in Circle Village, presented by University Circle Incorporated. Hands-on activities offered by local organizations and live music on Kulas stage are free for the whole family.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.



Solstice and City Stages

Hot summer concerts await

City Stages and Solstice provide a snapshot of the current international music scene with acclaimed well-established performers as well as future headliners. This year, audiences will sonically travel the world visiting Cuba, Colombia, Canada, Spain, South Africa, and more. Bring a chair or your dancing shoes and invite a friend to City Stages, an open-air block party complete with a beer garden and food trucks. For Solstice, choose your best summer party clothes and get ready to groove at one of Cleveland's most anticipated summer spectacles that combines music, art, projections, and more.

City Stages returns with two blockbuster performances on Wednesday evenings in July. These free, outdoor concerts occur on the corner of West 29th Street and Detroit Avenue in Ohio City, directly in front of the Cleveland Museum of Art's newly acquired Transformer Station. This year, City Stages will highlight modern music from the Afro-Caribbean diaspora. Visit cma.org for more details.

City Stages

Meridian Brothers

Wednesday, July 19, 7:30 p.m.

Meridian Brothers is a five-piece Colombian band focused on reinterpreting Latin tropical styles with a psychedelic and experimental sensibility that retains the sense of fun and celebration essential to the music. Meridian Brothers' music uses popular Latin American rhythms augmented by sampling techniques, elaborate effect processing, and Eblis Álvarez's quirky and theatrical vocals, which channel imaginary characters with both pathos and humor.



PHOTO: JUAN CAMILO MONTAÑEZ

Battle of Santiago

Wednesday, July 26, 7:30 p.m.

Toronto hosts many thriving immigrant communities, including one of the largest Cuban expat communities in North America. Toronto-based group Battle of Santiago creates a unique sound by combining classic Afro-Cuban rhythms and vocals with a distinctly Canadian art-rock spirit and sensibility, subtle electronica, and rumbas. Imagine Radiohead meets Fela Kuti!



© AKARI KIMEL

Solstice

Saturday, June 24
7:00 p.m.–12:00 a.m.



Celebrate long summer days and hot summer nights at the museum's 13th annual Solstice—a night where art and music come together. This year, Solstice will feature live music sets from OKAN, La Sra. Tomasa, the Bazurto All Stars, GoldFish, and more.



LA SRA. TOMASA. PHOTO: MAKERFLY



BAZURTO ALL STARS. PHOTO: FRANKIE JAZZ



OKAN. © KSENIJA HOTIC



GOLDFISH. PHOTO: AL NICOLL

OKAN

Taking their name from the word for heart in the Afro-Cuban religion of Santería, JUNO-Award winner OKAN fuses Afro-Cuban roots with jazz, folk, and global rhythms in powerful songs about immigration, identity, resistance, and love.

La Sra. Tomasa

Barcelona-based La Sra. Tomasa offers a fusion of Latin-flavored music—ranging from funk, reggae, and hip-hop to trap and drum 'n' bass—respecting Latin musical traditions and infusing them with fresh new urban influences and electronic sounds.

The Bazurto All Stars

The Bazurto All Stars formed in 2009 in the heart of Cartagena, Colombia, in the Bazurto Market, amid the myriad of colors, sounds, and smells of that epicenter of Caribbean and African culture. They are known as a pure party machine and the best *champeta* band in Colombia, whose seven musicians put on an unrivaled stage show with contagious energy and dancing. The band has won the prestigious Congo de Oro award multiple times and has produced numerous #1 radio hits across Colombia.

GoldFish

This year's Solstice headliner is GoldFish, an electronic duo from Cape Town, South Africa, which has gone from one of dance music's best-kept secrets to a leading exponent of the live electronic music scene. Their pioneering mix of saxophones, flute, double bass, keyboards, and pounding house beats has touched a nerve with audiences across the world, leading to their catchphrase "Reinventing the DJs."

June at the CMA

D Donor exclusive F Free; ticket required
M Member exclusive \$ Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6 Lunchtime Lecture F 12:00 p.m.	7	8	9	10 Circle Village 11:00 a.m.–4:00 p.m. Parade the Circle \$ 12:00 p.m.
11 A Splendid Land: Paintings from Royal Udaipur Opens Nineteenth-Century French Drawings Closes	12	13	14	15	16	17 Artist in the Atrium 11:00 a.m.–3:00 p.m.
18 Modern Japan Closes	19	20	21	22	23	24 Animals in the Art of Japan Opens Leadership Circle Solstice Preparty D 6:00 p.m. Solstice \$ 7:00 p.m.–12:00 a.m.
25	26	27	28	29	30	31

July at the CMA

D Donor exclusive
M Member exclusive

F Free; ticket required
\$ Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2 Love Gardens / Forbidden Fruit Opens Arts of Africa: Gallery Rotation Closes	3	4 Museum closed	5	6	7	8
9	10	11	12	13	14	15 Artist in the Atrium 11:00 a.m.–3:00 p.m.
16	17	18	19 City Stages 7:30 p.m. Transformer Station	20	21	22
23 Riemenschneider and Late Medieval Alabaster Closes	24	25	26 City Stages 7:30 p.m. Transformer Station	27 Summer Member Party \$ 2:00–7:00 p.m.	28	29
30 The Medieval Top Seller: The Book of Hours Closes Shelly Silver: Girls / Museum Closes	31					

August at the CMA

D Donor exclusive F Free; ticket required
M Member exclusive \$ Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
		1 Lunchtime Lecture F 12:00 p.m.	2	3	4	5
6	7	8	9	10	11 Liturgical Textiles from Late Medieval Germany Opens	12
13 Raja Deen Dayal: The King of Indian Photographers Closes	14	15	16	17	18 Donor Appreciation Weekend D 10:00 a.m.–9:00 p.m.	19 Donor Appreciation Weekend D 10:00 a.m.–5:00 p.m. Artist in the Atrium 11:00 a.m.–3:00 p.m. Colors of Kyoto Opens
20 Donor Appreciation Weekend D 10:00 a.m.–5:00 p.m.	21	22	23	24	25	26 Datta Lecture F 2:00 p.m.
27	28	29	30	31		

Head Fragment c. 900–300 BCE. Mexico, Olmec, 1200–300 BCE.
 Jadeite; 7.4 x 6.2 x 5 cm. Purchase from the J. H. Wade Fund, 1961.31.
 Location: Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the
 Ancient Americas | Gallery 233

In the Store



Haveli Rose Linen Cushion

Reminiscent of hand-painted walls in Udaipur's City Palace

\$127.50 members

\$150 nonmembers

Inspired by *A Splendid Land: Paintings from Royal Udaipur*, on view June 11, 2023

Summer Member Party

Thursday, July 27, 2023

2:00–7:00 p.m.

Join us at the Community Arts Center for art-inspired family-friendly activities, food, live music, and more!

Two different entry times will accommodate members.

Members will receive a digital invitation with ticket information in late June.



For all CMA members



Welcome, Alexander J. Noelle

Assistant curator of European paintings and sculpture, 1500–1800



Alexander J. Noelle joined the CMA this past fall as assistant curator of European paintings and sculpture, 1500–1800. Noelle brings rich experience to the role, combining his specialized knowledge with a desire to facilitate new interpretations for visitors to the museum.

Holding both a PhD and an MA from the Courtauld Institute of Art, London, Noelle completed his doctoral work with a dissertation on the little-studied portraiture and patronage of Giuliano de' Medici, younger brother of Lorenzo the Magnificent. He earned a BA in the history of art and Italian from Vassar College.

Primarily, Noelle's focus of study has been Italian 15th- and 16th-century paintings and sculpture, but

his early experiences include work in the education departments of the Isabella Stewart Gardner Museum; the Museum of Fine Arts, Boston; and the Frances Lehman Loeb Art Center at Vassar College. Noelle has been a research associate in various postings at the Courtauld Gallery, studying Italian paintings and works on paper circa 1400–1800. He was also the publications and interpretive manager of exhibitions for the Institute for the Study of the Ancient World at New York University and was most recently the Anne L. Poulet Curatorial Fellow at the Frick Collection in 2017–2020, where he cocurated the first major exhibition on the Florentine sculptor Bertoldo di Giovanni. While he currently specializes in Italian artwork circa 1500–1800, Noelle has always pursued broad avenues of inquiry while reconsidering canonical context.

Noelle was drawn to the CMA for its dynamic exhibitions and for the incredible strength of the collection, specifically in paintings and sculpture. The resources for research and collaboration available, such as the Ingalls Library and Museum Archives and the world-class conservation department, were particularly attractive. Moreover, “the fact that museum admission is free is very important and very powerful,” Noelle shared. “I am thrilled to be at an institution committed to offering new narratives on centuries-old objects ‘for the benefit of all the people,’ per the CMA mission statement.”

Noelle conducts research and interprets objects through a complex approach. “We cannot usually ‘solve’ the questions posed by an artwork with a simple answer, thereby shutting down discussion,” he said. “What the CMA is skilled at doing, and what dovetails with my own methods, is the incitement of dynamic conversations from multiple perspectives. In my department, we aspire to inspire viewers to make their own discoveries and interpretations.”

As the collection is the cornerstone of all we do at the CMA, Noelle endeavors to develop displays in the galleries that showcase the importance and potential of our current masterpieces. In addition, he hopes to identify museum-quality acquisitions that spark new conversations, both with the existing collection and with the public.

OPPOSITE

Apollo Flaying Marsyas

c. 1691–1700. Giovanni Battista Foggini (Italian, 1652–1725). Bronze; h. 59.8 cm. Leonard C. Hanna Jr. Fund, 2023.2

Meet the Staff

The Department of Protection Services' team of guards

Robert Gates

Associate Director of
Security and Safety



PHOTO: MCKINLEY WILEY

ABOVE

Gallery guards

Jaren Gilliam and Heidi Mell

OPPOSITE

Gilliam monitors

Steven McCallum's *City Skip*

Protection Services is a crucial department at the CMA, tasked with guarding our world-class collection of artworks and engaging thousands of visitors each year in meaningful ways.

Many of our guards are trained in a variety of roles. In addition to monitoring the artworks in the galleries for potential dangers, they assist visitors with questions about museum programming, help with directions, and make interactions memorable for the visitors they encounter. Our guard team can also be found in the parking booths as visitors enter and exit the garage, as well as at the security reception desk, where they greet and assist entering and exiting staff, contractors, and guests. Additionally, there is a dedicated security team that works all night to maintain the safety of the museum.

Each day brings with it a new assignment to a different part of the museum for most of the guards. This helps them stay familiar with the building and the artworks and to maintain fresh, alert security and safety perspectives around the museum. Our team works cross-departmentally, often collaborating with staff from the conservation, facilities, education, and collections management teams. Some days can be quite busy in the galleries, and when we are unable to prevent a visitor from

physically interacting with an artwork, we report the incident to our partners in conservation so they may examine the art to determine if there are concerns to address. The education team is familiar with the guards, as we work together to protect the collection by reminding students to use their eyes, ears, and minds only to experience the art.

In recent years, we have evolved our role of providing just security in the galleries to being ambassadors of the museum who are able to give appropriate insights and information about the collection and the history of the museum to visitors. Guard Heidi Mell came to the CMA after spending 15 years teaching reading for grades K–12 in the Cleveland school system. Prior to that, she spent time raising her children, often taking them to the CMA for art classes. Mell brings her love of reading, education, and family into her role and is passionate about sharing information regarding CMA arts programming with visitors. One of her favorite aspects of her job is sharing facts she's read about the artwork with visitors, enabling them to engage more deeply during their visit.

Everyone on our team is encouraged to make each interaction with visitors special, even if that only means offering a warm smile to someone

who seems like they would rather be left alone. Being able to approach our visitors with a friendly demeanor also helps to more organically open a conversation with them about the reasons why touching artwork is not permitted, inviting visitors to be a part of the preservation of the collection. Additionally, guards are trained to handle a variety of emergency situations that may arise with visitors and staff, such as sudden illnesses, accidents, and evacuations.

One of the greatest things about a team our size (about 40 people) is the wealth of diversity in background. We have guards that hail from countries around the world, some of whom wear badges in the non-English languages in which they are fluent to help international visitors feel comfortable approaching them. Many of our guards are college students engaged in a variety of studies, while others are retired from long and rich careers in education, television and film, public and private security, and legal offices.

Artists make up a significant portion of our team. Guard Emily Funari worked in the art galleries at Case Western Reserve University before joining the CMA. Her love of the museum during her undergraduate studies allowed her to easily transition into a position in which she

readily shares her knowledge of art and engages in enriching conversations with visitors. Funari is a photographer, focusing on collage, saturated colors, naturalism, and the surreal. She's also a fire performer and emerging DJ at various festivals and music venues around Cleveland.

Guard Jaren Gilliam is an active fiber artist whose senior project as an undergraduate at Ohio Dominican was the creation of yarn to represent his lived experience. A collegiate athlete and passionate data enthusiast, Gilliam logged his running miles each day, then created yarn lengths that represented each run. By turning the yarn into balls and grouping them together, he created a visual representation of his running data and an alternate illustration of his embodied running journey. Postgraduation, he continues to log his running miles and to work with yarn alongside an active weaving practice.

A number of our guards have made long and wonderful careers in their positions of protecting the collection, and some of them have been with the museum for decades. In the galleries, in the parking garage, or behind the scenes, the CMA's team of guards works diligently to enrich the experience visitors have and to preserve and protect the collection every day.



PHOTO: MCKINLEY WILEY

Toni and Don Scherzer



PHOTO: MCKINLEY WILEY

Toni and Don Scherzer have called Cleveland home for 47 years and have been active members of the Cleveland Museum of Art for 37. The Scherzers recently established a generous endowment at the museum to help fund internships for culturally and socioeconomically underrepresented students. This spring, they sat down with *Cleveland Art* to share their reflections and experiences on what led to their transformational gift.

Your generous endowment will have an extraordinary impact on the CMA's internship program for generations to come. Who or what inspired you to make this incredible gift?

I [Toni] have been passionate about art since I was a child growing up in Cincinnati. My great-

grandmother and grandmother were artists who introduced me to painting, wood-carved art furniture, sculpture, and museums. Through their enthusiasm and guidance, art became an integral part of my life.

My parents, Nancy and Harry Meiss, spent much of their lives helping youth realize their potential. Don's mother, Alyce, was a high school guidance counselor who saw many students succeed over the years. These collective experiences motivated us to want to provide young adults the opportunity to begin to pursue careers that could be meaningful to them.

You are actively involved in two of our museum's affiliate groups, the Print Club and the Womens Council. How has your involvement in these groups enhanced your engagement and experience with the CMA?

Ever since becoming members of the CMA, we have wanted to learn more about the museum. We joined these groups not only because we are passionate about art but also because we enjoy understanding the "behind-the-scenes" work performed at the CMA, such as the conservation process and what it takes to make an exhibition come to life. Being members of these groups has given us the opportunity to take a deep dive into the collection and to get to know many internal departments at the museum.

Why did you choose to support internships at the CMA?

Knowing there was already an internship program in place at the CMA, we realized that the groundwork had been laid for students to gain experience at a world-class institution. Establishing our endowment was a means to enhance this existing internship program by drawing in young adults who may not otherwise have the opportunity to explore a career at a museum. Given that, the Cleveland Museum of Art was a natural place for us to establish this endowment.

Upcoming Member and Supporter Events



Leadership Circle Solstice Preparty

Saturday, June 24, 2023

6:00 p.m.

Enjoy early entry, music, and an exclusive cocktail hour before the doors open. Invitees will receive a digital invite with more information. Tickets required.

For all Leadership Circle and corporate members

Donor Appreciation Weekend

Friday–Sunday, August 18–20, 2023

Open museum hours

Delight in special benefits throughout the weekend as a thank you for supporting the museum.

For all donors to the Annual Fund

Adding a Work by Amy Sherald

The museum welcomes *He was meant for all things to meet*

Emily Liebert

Curator of Contemporary Art

ON VIEW

He was meant for all things to meet

Toby's Gallery for Contemporary Art | Gallery 229A

OPPOSITE

He was meant for all things to meet

2022. Amy Sherald (American, b. 1973). Oil on linen; 137.5 x 109.4 x 6.4 cm. Leonard C. Hanna Jr. Fund, 2023.5. © Amy Sherald. Courtesy the artist and Hauser & Wirth



Michelle LaVaughn Robinson Obama

2018. Amy Sherald. Oil on linen; 183.2 x 152.7 cm. National Portrait Gallery, Smithsonian, Washington, DC

The Cleveland Museum of Art was honored to add *He was meant for all things to meet* (2022) by Amy Sherald (American, b. 1973) to its contemporary collection in March. Sherald, one of the leading contemporary figurative painters, is widely celebrated for her portraits documenting Black American subjects. In 2018, her distinctive style captured the attention of First Lady Michelle Obama, and the artist was commissioned to paint her official portrait for the National Portrait Gallery in Washington, DC. This historic event—the representation of the first Black American First Lady by a Black woman artist—greatly increased the visibility of Sherald's art. She is now a public figure whose work is in the permanent collections of major museums internationally.

He was meant for all things to meet is a portrait of Sherald's nephew, Keith. Although Sherald does not usually paint family members, she was moved

to do so after encountering a particular snapshot of Keith in his lacrosse jersey. She found this to be an auspicious picture, showing a young man on the cusp of a promising adulthood. Sherald has said of this series of paintings, "My eyes search for people who are and who have the kind of light that provides the present and the future with hope."¹

He was meant for all things to meet exemplifies Sherald's pared-down realism and displays the hallmarks of her renowned portraiture. Through composition and color, Sherald endows her subjects with a powerful physical presence: they fill the frame—at times appearing ready to burst out of its confines—and meet the viewer with a direct outward gaze. In *He was meant for all things to meet*, the figure's command of space is even stronger because of the electric palette through which he is conjured.

While Sherald grants her subjects contemporary everyday qualities through their clothing and poses, she typically detaches them from an inhabitable world, placing them against flat, solid-colored backgrounds that lack markers of time and place. This choice to thwart our impulse to place her subjects is a representational strategy that stands for a larger rejection of assumptions that a viewer might pin on Black individuals.

Sherald further complicates the interpretation of racial identity in her work through another disturbance of realism: she paints Black skin in shades of gray. Sherald has spoken of her use of grisaille, a centuries-old tradition in art history, as a technique to focus her viewer's attention on the interior life of her subjects rather than on their outward identities.

In her use of flat monochromatic backgrounds and gray skin tones, Sherald emphasizes the constructed world of her paintings. But her emphasis on invention resides alongside the accuracy of detail that is equally characteristic of Sherald's work. This balance of traits is rooted in the way Sherald fuses characteristics of painting and photography, for, as the artist has said, "My paintings start in the viewfinder."² Sherald uses photographs that she has taken and found as documents of color, pattern, and scale. She later imports and reconfigures these details in each picture.

Sherald's subjects possess a presentness and self-assurance that contribute to what the late art critic Peter Schjeldahl described as "the Sherald effect: an experience of looking that entails being looked at, to ambiguous but inescapably gripping ends."³ Visitors to the CMA can now experience the Sherald effect in the galleries. *He was meant for all things to meet* carries forward the history of portraiture through the museum's encyclopedic galleries, demonstrating the impact of this visual tradition at our moment in time.

1. Hauser & Wirth London, "Amy Sherald: The World We Make," press release, September 2022, https://vip-hauserwirth.com/wp-content/uploads/2022/09/Amy-Sherald_Hauser-Wirth-London_12-October-2022-copy.pdf.

2. Amy Sherald and Tyler Mitchell, "The Epic Banal," *Art in America*, May 7, 2021, <https://www.artnews.com/art-in-america/interviews/tyler-mitchell-amy-sherald-1234592147>.

3. Peter Schjeldahl, "The Amy Sherald Effect," *The New Yorker*, September 16, 2019, <https://www.newyorker.com/magazine/2019/09/23/the-amy-sherald-effect>.



Upcoming Programs through August 2023

LUNCHTIME LECTURES

GARTNER AUDITORIUM

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

Tuesday, June 6, 2023, 12:00 p.m.

Rare Perfection: New Discoveries and Acquisitions in Italian Painting and Sculpture

Alexander Noelle, Assistant Curator of European Paintings and Sculpture, 1500–1800, and Julianna Ly, Assistant Conservator of Paintings

Tuesday, August 1, 2023, 12:00 p.m.

Learning Things: The Evolution of the Education Art Collection

Sabine Kretzschmar, Manager, Education Art Collection

ARTIST IN THE ATRIUM

AMES FAMILY ATRIUM

The third Saturday of each month, stop by the Ames Family Atrium to get a firsthand look at the art-making process. Each month, engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a selection of objects from the CMA's education art collection in a pop-up Art Up Close session.

Saturday, June 17, 2023, 11:00 a.m.–3:00 p.m.

Art and the “American Dream” with Dr. Raquel M. Ortiz and Raja Belle Freeman

Interactive Bomba performances by Ortiz at 11:30 a.m. and 1:30 p.m.

Poetry readings by Freeman at 12:30 and 2:30 p.m.

Saturday, July 15, 2023, 11:00 a.m.–3:00 p.m.

Lush Landscapes and Splendid Scenes with Santosh Bhandari

Gallery talks of *A Splendid Land* and *Raja Deen Dayal* with curators Sonya Rhie Mace and Barbara Tannenbaum at 12:00 and 2:00 p.m.

Saturday, August 19, 2023, 11:00 a.m.–3:00 p.m.

Focusing on Photography with Greg Martin

DISTINGUISHED LECTURES

GARTNER AUDITORIUM

Saturday, August 26, 2023, 2:00 p.m.

The Dr. Ranajit K. Datta Distinguished Lecture in Indian Art

In the Mood: Place and Plenitude in Udaipur Painting

Dr. Debra Diamond, Elizabeth Moynihan Curator for South and Southeast Asian Art at the National Museum of Asian Art

The curator of *A Splendid Land* discusses why and how the court painters of Udaipur created a new and spectacular genre of painting in 1700. Her wide-ranging talk addresses the politics of pleasure while looking closely at how artists combined perspectives, visual puns, and observations from life to evoke moods and memories.

EXHIBITION PROGRAMS

GARTNER AUDITORIUM

Sunday, August 20, 2023, 2:00 p.m.

Imperial Household Artist Seifū Yohei III and the Birth of Modern Japanese Ceramics

Shinya Maezaki, Kyoto Women's University

Across four generations of makers from the late 19th to the mid-20th century, the Kyoto-based studio of Seifū Yohei created distinctive porcelain for Japanese elites and global audiences. In this lecture, scholar Shinya Maezaki focuses on the life and work of artist Seifū Yohei III as a lens through which to analyze the modernization of Japan to consider the history of international trade.

Funded in part with a generous award from the Japan Foundation 2023 Exhibitions Abroad Support Program

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

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Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
1-888-CMA-0033

Website

cma.org

ArtLens App

Wi-Fi network “ArtLens”

Membership

216-707-2268
membership@clevelandart.
org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00 a.m.–4:50 p.m.
Reference desk: 216-707-
2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659
Nonrefundable service fees
apply for phone and internet
orders.

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The museum recommends
paying parking fees in
advance.

Members: \$7 flat rate
Nonmembers: \$14 flat rate
Seniors: \$2 flat rate every
Tuesday

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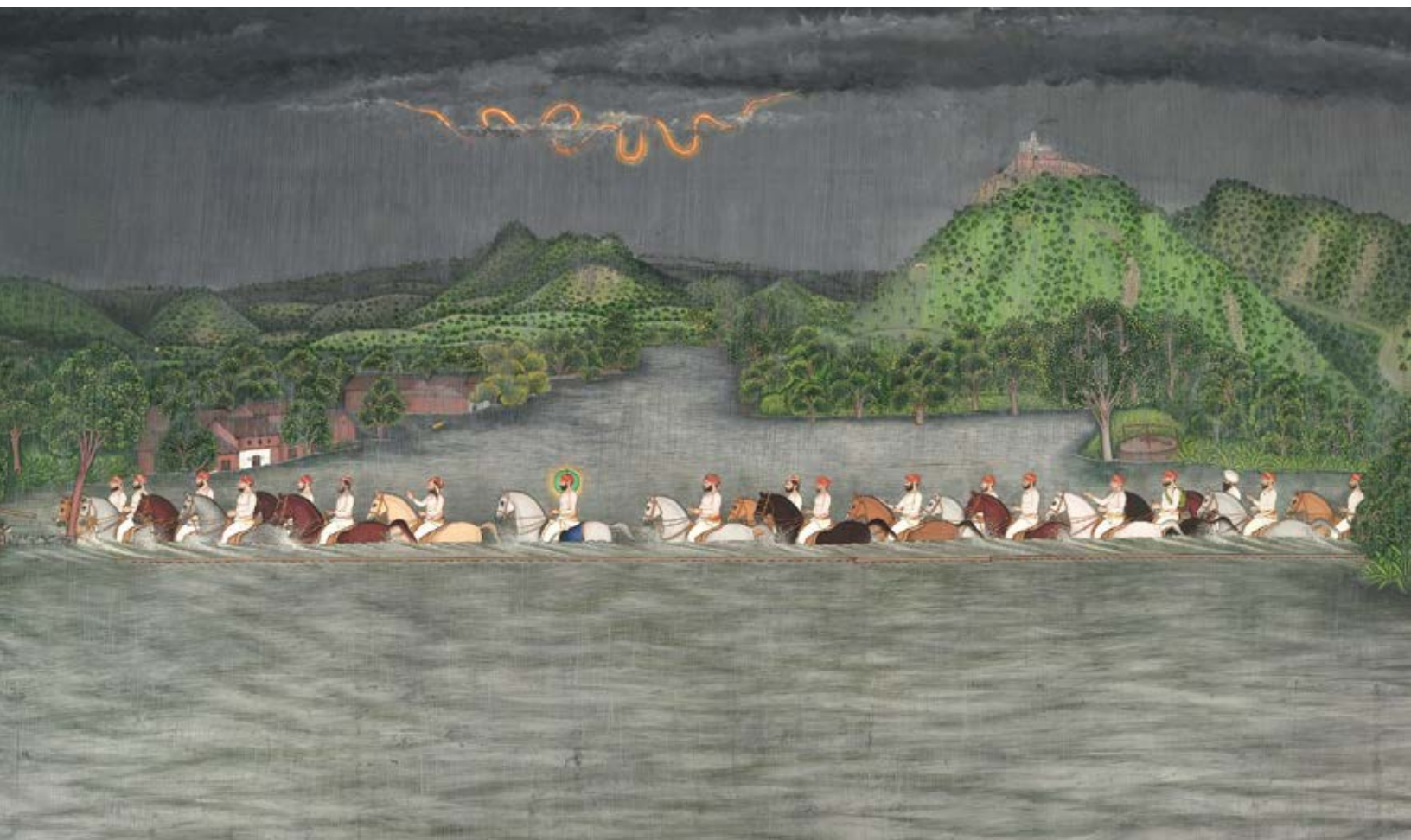
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Exhibition

A Splendid Land: Paintings from Royal Udaipur

June 11–September 10, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

The artist Shivalal wrote that he had made this painting as a gift to his king, the Maharana Fateh Singh (reigned 1884–1930), shown here with a halo. It commemorates the king's inspection of the regional infrastructure and waterways during the unusually heavy monsoon season of 1886. Floodwater rose to cover the bridge across which the stalwart king rides with his courtiers. Rain pours in sheets from the sky that flashes with lightning, and, Shivalal wrote, they returned home drenched. On a distant hilltop, newly verdant from the rains, stands the Monsoon Palace, which functioned as a royal observatory.

By the late 1800s, the British had established full colonial dominion over India. Regional rulers, such as Maharana Fateh Singh, who led the kingdom of Mewar in southern Rajasthan from the capital Udaipur, were obliged to align with British policies. Court painters such as Shivalal competed with photographers and learned to incorporate fashionable European techniques of depicting spatial depth in the picture plane. The artist took seven years to complete this, his last painting. It is featured in *Monsoon Moods*, the penultimate section of the exhibition.

Maharana Fateh Singh crossing a river during the monsoon c. 1893. Shivalal (Indian, active 1858–93).
Opaque watercolor and gold on paper; 82.6 x 158.8 cm. The City Palace Museum, Udaipur, 2012.19.0038